

**‘In her right hand she bore a trumpet, in her left an
olive branch...’**

**Performance Space and the Early Modern Female
Wind Player**

In 2 volumes

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Volume 2

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Abstract

References to early modern female wind players are scattered across a wide range of organological, iconographical and musicological scholarship. Normally highlighted as being unusual and in stark opposition to conventional ideals of female behaviour and musical practice of this time, such examples are often reduced to footnotes or side-lined as interesting, but unique instances. To date, no scholar has systematically brought these sources together to examine the continuities, tensions and changes to representations of, attitudes to, and detailed evidence for early modern women playing wind instruments. Among the questions I ask in this thesis are: How did early modern female wind players have access to musical educations, tutors, instruments and repertoire? What were the types of performance spaces in which they could play? Were there any constraints or rulings that stipulated how they were to present their music to private or public audiences? And where possible, I will also ask how female wind players were received by audiences and how the presentation of such unusual skills might have been used to contribute to institutional reputations. Importantly, these examples enable moments of change and stasis in the use of wind instruments to be traced to certain times and places during the early modern period which, in turn, reflect wider social patterns relating to musical developments, as well as changing instrument use and accessibility.

This study reframes examples of real women playing wind instruments using the organising principle of performance space. A wide range of evidence from many source types, including documents, pictures, musical notation and literature will be examined in the context of the various social arenas in which women could participate and engage in wind-playing. This includes amateur wind-playing in sixteenth-century courtly culture in France and the Low Countries, as well as domestic spaces in late seventeenth and eighteenth-century England. The employment of women from the families of professional musicians are evident in a variety of examples ranging from mixed-gender spaces such as courts and an Italian academy, to all-female environments, including convents and Venetian conservatories. By drawing these examples together, which extend across Europe and throughout the sixteenth, seventeenth and eighteenth centuries, several overarching themes emerge, including the importance of age and male guardianship, as well as the strong connection between wind-playing and singing.

A study of this breadth of accumulated evidence, which encompasses musical, geographical, political and cultural nuances, enables a re-examination of the current tendency to regard all wind-playing by women in early modern Europe to have been simply

unacceptable and apparently ‘forbidden’. Rather, what actually occurred in practice was that wind-playing women occupied a variety of roles as exemplars of genteel courtly manners, as professional musicians, as members of all-female ensembles, and as paragons of domesticated female restraint.

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Extended Introduction

Iconography: Female Wind Players as Mythological, Allegorical and Personified Characters



Figure I.1: Apollo and Marsyas (1497)

Venetian School, in Giovanni Bonsignori, *Ovidio metamorphoseos vulgare* (Venice: Giovanni [Zoane] Rosso, 1497).



Figure I.2: Trumpet Player (1653)

John Bulwer (1606–1656), *Anthropometamorphosis* (London: William Hunt, 1653).



Virg. Aeneid.
lib. 5. & Ovi-
dus lib. 5.
Metamorph.

Nic. Reusnerus.
Electos nautas
dulci modulami-
no vocis.
Mergabant
auda fluctibus
Ioniis.

Laërtij tetra-
sticon sic per
Claud. Mi-
noem conuer-
sum.

WITH the pleasaunte tunes, the SYRENE S did allure
Vlisses wise, to listen to their songe:
But nothinge could his manlie harte procure,
Hee sailde awaie, and scap'd their charming stronge,
The face, he lik'de: the nether parte, did loathe:
For womans shap, and fishes had they bothe.

Which shewes to vs, when Bewtie seekes to snare
The carelesse man, whoe dothe no daunger dreede,
That he shoulde flie, and shoulde in time beware,
And not on lookes, his fickle fancie feede:
Suche Mairemaides liue, that promise onelie ioyes:
But hee that yeldes, at lengthe him selfe distroies.

*Hæc Venus ad musas: Veneram exhorrescite Nympha,
In vos armatus aut amor insiliet.
Cui contra musæ, verba hæc age dicito marti:
Aliger huc ad nos non volat ille puer.*

Reshu-

Figure I.3: Syrenes (1658)

Geffrey Whitney (ca. 1548–ca. 1601), *A Choice of Emblemes*, (Leyden: in the house of Christopher Plantyn by Francis Raphelengius, 1586), 10.



SIRENES.

Ce sont des monstres marins, qu'il ne faut pas confondre avec les Néréides. Selon la fable elles étoient trois sœurs. Les matelots qui écoutoient trop attentivement la mélodie de leurs chants, en étoient dévorés.

Il y a des poissons dans les mers d'Afrique, qui ayant beaucoup de la forme humaine dans le haut du corps, ont donné lieu à cette fiction.

Ovide dans ses Métamorphoses les nomme filles d'Achéloüs & de Calloipe, & dit qu'il leur resta après leurs métamorphoses le visage, & la voix humain.

*Ne tamen ille canor, mulcendas natus ad aures,
Tantaque dos oris linguæ deperderet usum
Virginei vultus, & vox humana remansit.*

Figure I.4: Sirenes (1766)

Jean-Baptiste Boudard (1710–1768), *Iconologie* (Vienna: Jean-Thomas de Trattner, 1766), 136.



Figure I.5: *Adulatione* (1709)

Cesare Ripa (ca. 1560–ca. 1622), *Iconologia* (London: Printed by Benjamin Motte, 1709), 1, fig. 4.



Figure I.6: The Three Ages of Man (ca. 1512–1514)

Tiziano Vecellio (ca. 1485–1576), Edinburgh, Scottish National Gallery, NGL 068.46.



Figure I.7: Apollo and the Muses on Parnassus (ca. 1517–1520)

Marcantonio Raimondi (ca. 1480–ca. 1534), *Apollo and the Muses on Parnassus* (ca. 1517–1520), after Raphael, New York, The Metropolitan Museum of Art, Prints, 17.37.150.



Figure I.8: Euterpe (ca. 1530–1561)

Hans Ladenspelder (1511–fl. 1561), after the so-called Tarocchi of Mantegna, London, The British Museum, Prints and Drawings 1895.0617.120.



Figure I.9: *Le concert champêtre* (ca. 1590)

**Tiziano Vecellio (ca. 1485–1576), Paris, Musée du Louvre, Department of Paintings,
Collection de Louis XIV, INV.71.**



Figure I.10: Euterpe (seventeenth century)

Joannes Galle (1600–1676), after Maarten de vos, San Francisco, Fine Arts Museum of San Francisco, Achenbach Foundation, 1963.30.12319.



Figure I.11: Euterpe (1670–1718)

Robert Bonnard (1652–1733), London, The British Museum, inv. 1886.1122.30.



Figure I.12: Clio (1689)

Pierre Mingnard (1612–1695), Budapest, Szépművészeti Múzeum, 711.



Figure I.13: Apollo and the Muses (ca. 1557)

Giorgio Ghisi (1520–1582), Budapest, Szépművészeti Múzeum, 5422.



Figure I.14: Apollo and the Muses (sixteenth century)

Maerten de Vos (1532–1603), Brussels, Musées royaux des Beaux-Arts de Belgique, 3882.



Figure I.15: *Champion des dames* (fifteenth century)

Martin le Franc (ca. 1410–1461), Grenoble, Bibliothèque Municipale, MS 857, fol. 365.



Figure I.16: Wedding Feast (1548)

Hans Mielich (1516–1573), Connecticut, Wadsworth Atheneum, European Art, 1949.199.



Figure I.17: Wedding Feast, detail (1548)

Hans Mielich (1516–1573), Connecticut, Wadsworth Atheneum, European Art, 1949.199.



Figure I.18: Tablecloth (ca. 1568)

Coloured Engraving (nineteenth century), reproduced in Trevor Herbert, *The Trombone* (New Haven; London: Yale University Press, 2006), 79. The original tablecloth was part of a collection at the Königlich Kunstgewerbe-Museums in Berlin, thought to have been destroyed in World War II.



Figure I.19: Tablecloth, detail (ca. 1568)

Coloured Engraving (nineteenth century), reproduced in Herbert, *The Trombone*, 79.



Figure I.20: A Mixed Consort of Wild Men and Women (1574)

Dresden, Handschriftensammlung, Sächsische Landesbibliothek, fol. 46. Reproduced in Edmund Bowles, *Music Ensembles in Festival Books 1500–1800: An Iconographical & Documentary Survey* (Ann Arbor, Michigan; London: UMI Research Press, 1989), fig. 34.



Figure I.21: Entourage to Bacchus (1582)

Dresden, Handschriftensammlung, Sächsische Landesbibliothek, pl. 91. Reproduced in Edmund Bowles, *Music Ensembles in Festival Books 1500–1800: An Iconographical & Documentary Survey* (Ann Arbor, Michigan; London: UMI Research Press, 1989), fig. 44.



Figure I.22: Nine Muses (1582)

Daniel Bretschneider (1550–1625), Contrafactur des Ringrennens und anderer Ritterspiele auf Christians fürstlichem Beilager am 25. April Anno 1582, Washington, DC, Library of Congress, <https://www.loc.gov/exhibits/dres/dres1.html>, accessed March 2017.



Figure I.23: Mounted Female Gypsies (1616)

Coburg, Kunstsammlungen der Veste Coburg. Reproduced in Edmund Bowles, *Music Ensembles in Festival Books 1500–1800: An Iconographical & Documentary Survey* (Ann Arbor, Michigan; London: UMI Research Press, 1989), fig. 100.

Chapter 1.

Iconography: From Court to Town



Figure 1.1: Nine Muses and a Fool (ca. 1575)

Tobias Stimmer (1539–1584), New York, New York Public Library, Print Collection, Kennedy Fund.



Figure 1.2: The Flautist (ca. 1575)

Tobias Stimmer (1539–1584), Plate 5 from *The Muses*, New York, New York Public Library, Print Collection, Kennedy Fund.



Figure 1.3: The Cornettist (ca. 1575)

Tobias Stimmer (1539–1584), Plate 7 from *The Muses*, New York, New York Public Library, Print Collection, Kennedy Fund.



Figure 1.4: The Slide Trumpet Player (ca. 1575)

Tobias Stimmer (1539–1584), Plate 8 from *The Muses*, New York, New York Public Library, Print Collection, Kennedy Fund.



Figure 1.5: The Tenor Shawm Player (ca. 1575)

Tobias Stimmer (1539–1584), Plate 9 from *The Muses*, New York, New York Public Library, Print Collection, Kennedy Fund.



Figure 1.6: The Rommel Pot Player (ca. 1575)

Tobias Stimmer (1539–1584), Plate 10 from *The Muses*, New York, New York Public Library, Print Collection, Kennedy Fund.



Figure 1.7: Allegory of Music (mid-seventeenth century)

Dirck de Quade van Ravesteyn (ca. 1572–1657), Vienna, Kunsthistorisches Museum.



Figure 1.8: King René Copying Psalms (ca. 1442–1453)

Georges Trubert (ca. 1467–1508), A miniature from the Breviary of King René II d'Anjou (French), Paris, Bibliothèque de l'Arsenal, MS 601, fol. 2v.



Figure 1.9: Allegory of Music (ca. 1480)

Robinet Testard (1475–1523), a miniature from *Les eschez amoureux et des echez d'amours*, Paris, Bibliothèque Nationale, MS fr. 143, fol. 66.



Figure 1.10: *Musicha* (ca. 1465)

Andrea Mantegna (1430/31–1506), Tarocchi E-Series, card 26. The full series and later versions of these cards are discussed in Rafal T. Prinke, 'Mantegna's Prints in Tarot History,' *Manteia* 4 (1990), 9. Identical objects are also found in the Tarocchi S-Series.



Figure 1.11: *Musica* (1512)

Arnolt Schlick (ca. 1460–after 1521), *Tabulaturen etlicher lobgesang* (Mainz: Peter Schöffer, 1512), Frontispiece.



Figure 1.12: *Un concert* (second half of the sixteenth century)

Léonard Limousin (ca. 1505–1575/7), painted enamel on copper, Paris, Musée du Louvre, Department of Decorative Arts, MR 2524. With thanks to Poppy Holden for this image.



Figure 1.13: Female Musicians (first half of the sixteenth century)

Master of the Female Half Lengths (active ca. 1520–1540), St Petersburg, State Hermitage Museum, formerly in the collection of Catherine the Great, 435.



Figure 1.14: Three Musicians (ca. 1530)

Master of the Female Half Lengths (active ca. 1520–1540), Los Angeles County Museum, The Varya and Hans Cohn Collection, AC1992.152.142.



Figure 1.15: Three Musicians (ca. 1520)

Master of the Female Half Lengths (active ca. 1520–1540), Vienna, Schloss Rohrau.



Figure 1.16: Lady Playing a Clavichord (ca. 1530)

Master of the Female Half Lengths (active ca. 1520–1540), Poland, Muzeum Narodowe w Poznaniu.



Figure 1.17: Lady Playing a Lute (ca. 1520–1540)

Master of the Female Half Lengths (active ca. 1520–1540), Germany, Hamburger Kunsthalle.



Figure 1.18: Three Young Women Making Music with a Jester (early sixteenth century)

Master of the Female Half Lengths (active ca. 1520–1540), copied from Vermeyen's painting, sold by Sotheby's to a private collection 3 July 2013.



Figure 1.19: The Prodigal Son Feasting with Harlots (early sixteenth century)
Jan Cornelisz Vermeyen (ca. 1500–ca. 1559), Budapest, Szépművészeti Múzeum, 4044.



Figure 1.20: *Le concert après le repas* (early sixteenth century)

Ambrosius Benson (ca. 1490–1550), Paris, Musée du Louvre, Department of Paintings, RF 2248.



Figure 1.21: *Le concert après le repas* (early sixteenth century)

Ambrosius Benson (ca. 1490–1550), Cassel, Musée départemental de Flandre, C. 2009.7.1.



Figure 1.22: *Musique champêtre* (sixteenth century)

Anonymous, Venetian, Musée du Berry, Bourges. Reproduced in Howard Mayer Brown, 'The Recorder in the Middle Ages and Renaissance,' in *The Cambridge Companion to the Recorder*, ed. John Mansfield Thomson (Cambridge: Cambridge University Press, 1995), 12.



Figure 1.23: *Musique champêtre* (sixteenth century)

Anonymous, Venetian, Musée du Berry, Bourges. Reproduced in Howard Mayer Brown, 'The Recorder in the Middle Ages and Renaissance,' in *The Cambridge Companion to the Recorder*, ed. John Mansfield Thomson (Cambridge: Cambridge University Press, 1995), 12.



Figure 1.24: A Recorder Quartet (1531)

Girolamo di Romano (ca. 1484–ca. 1560), Fresco, Trento, Castello del Buonconsiglio, Loggia.



Figure 1.25: *Teatro Olimpico*

Vicenza, Photo from <http://www.teatrolimpicovicenza.it/en/>, accessed March 2017.



Figure 1.26: Nine of Bells (ca. 1535)

Hans Schüpflein, from *Trifoni*, <http://trionfi.com/0/j/d/schaeuf/>, accessed March 2017.



Figure 1.27: The Pipe Lesson (1556–1624)

Wilhelm Traut (?–1662), after a design by Francesco Villamena, Stuttgart, Den Haag, Gemeentemuseum, Music Department. Ref Archiv Moeck



Figure 1.28: Two Musicians (seventeenth century)

Jan van Linteloo (active ca. 1619– d.1631/2), Düsseldorf, Kunstmuseum, FP 5103. Ref. Munich RidIM (1999: Dük 296).



Figure 1.29: Street Musicians (ca. 1630)

Bernardo Strozzi (1581/1582–1644), Detroit, The Detroit Institute of Arts, European Paintings, 51.13.



Figure 1.30: Recorder Player (1620–1690)

Bernardo Strozzi (1581–1644), reproduced www.recorderhomepage.net/recorder-iconography/artists-s/, accessed March 2017.



Figure 1.31: Barbara Strozzi (ca. 1635)

Bernardo Strozzi (1581/1582–1644), Dresden, Gemäldegalerie, Staatliche Kunstsammlungen.

Chapter 2.

Iconography: Convents and Venetian Conservatories



Figure 2.1: The Wedding Ceremony (1442)

Domenico di Bartolo (ca. 1400–1447), Fresco, Siena, Santa Maria della Scala.



Figure 2.2: The Wedding Ceremony, detail (1442)

Domenico di Bartolo (ca. 1400–1447), Fresco, Siena, Santa Maria della Scala.



Figure 2.3: The Coronation of the Virgin (1754)

Giovanni Battista Tiepolo (1696–1770), Texas, Kimbell Art Museum, AP 1984.10. This oil sketch was a model for his frescos at the Church of Santa Maria della Pietà.



Figure 2.4: Girl with a Recorder (1740)
Giovanni Battista Piazzetta (1682–1754), Venice, Private Collection.



Figure 2.5: *La cantata delle orfanelle per i duchi del nord* (1782)

Gabriel Bella (1730–1799), Venice, Fondazione Querini Stampalia, scene di vita veneziana.

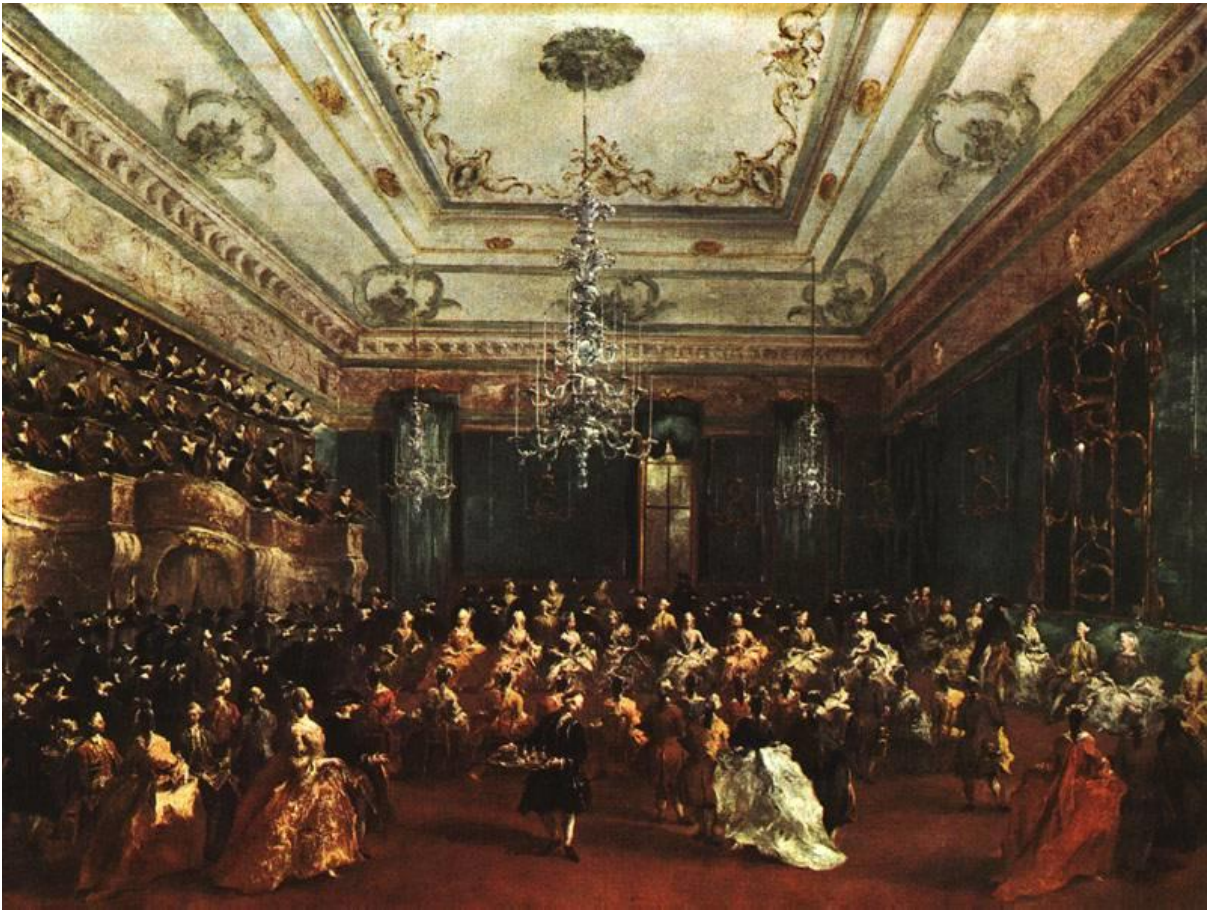


Figure 2.6: *Concerto per i Conti del Nord nel casino dei Filarmonici* (1782)

**Francesco Guardi (1712–1793), Munich, Alte Pinakothek, Bayerische
Staatsgemäldesammlungen, inv. 8574.**

Chapter 3.

Iconography: Domestic Wind Music in England

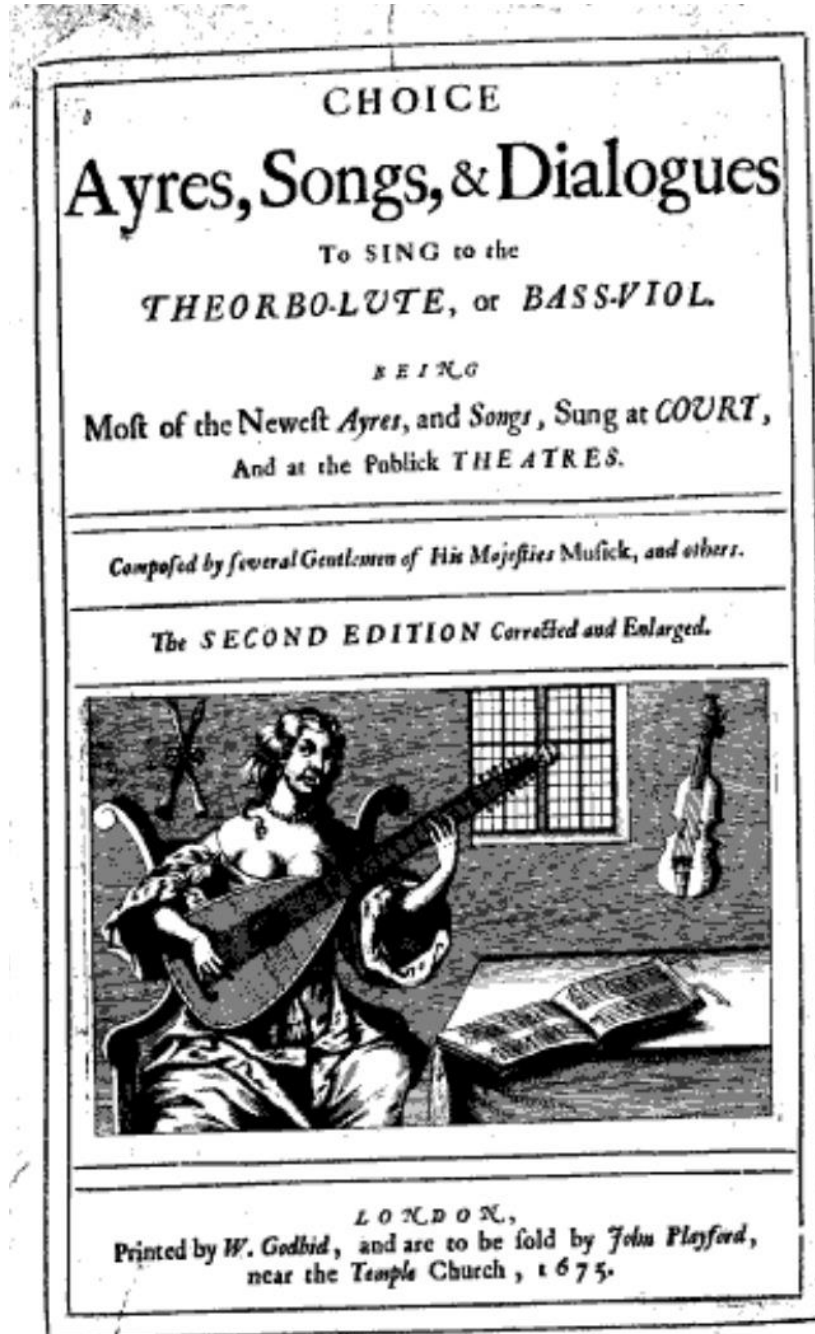


Figure 3.1: Choice Ayres, Songs & Dialogues (1675)

John Playford, *Choice Ayres, Songs & Dialogues* (London: W. Godbid, 1675),
Frontispiece.

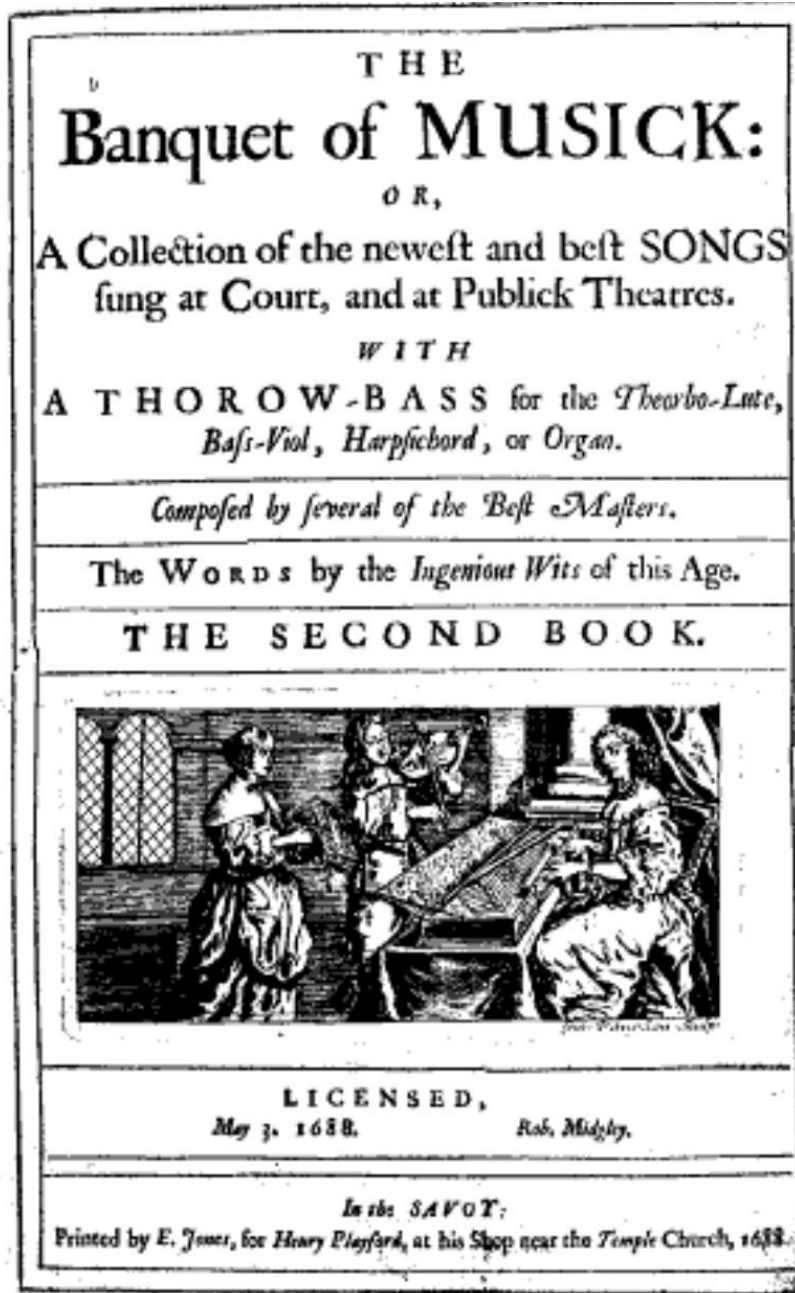


Figure 3.2: The Banquet of Musick (1691)

Henry Playford, *The Banquet of Musick* (London: Edward Jones, 1688), Frontispiece.

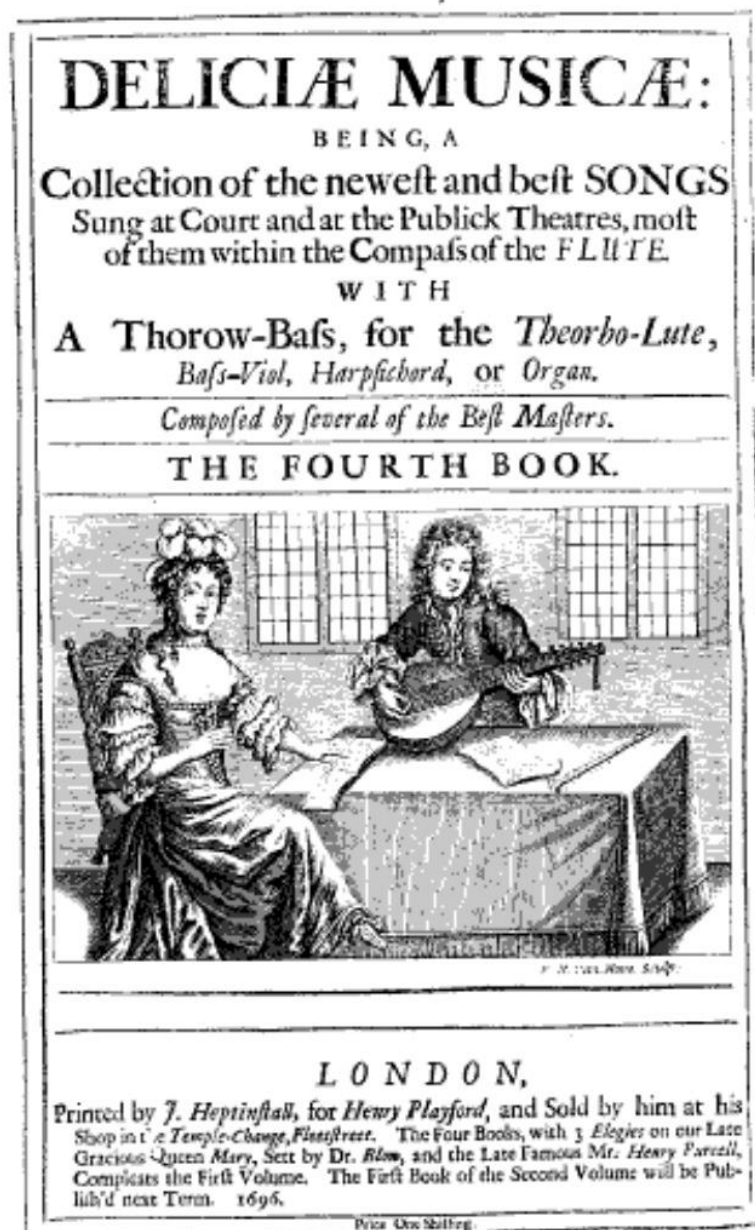


Figure 3.3: *Deliciae Musicae* (1696)

Henry Playford, *Deliciae Musicae* (London: J. Heptinstall, 1696), Frontispiece.



Figure 3.4: The Pleasant Companion (1675)

Thomas Greeting, *The Pleasant Companion* (London: John Playford, 1675),
Frontispiece.



Figure 3.5: The Flute Lesson (seventeenth century)

Gerard Valck (1651/52–1726), after a mezzotint by Wallerant Vaillant (1623-1677), based on a painting by Gerard Pietersz van Zyl (ca. 1607–1665), Washington, DC, Library of Congress, Music Division, Dayton C. Miller Collection, 0256. Another version of this image can be found in London, British Museum, Prints & Drawings, 1938, 1112.

36.



Figure 3.6: The Recorder Lesson (1658)

Dirck Hals (1591–1656), Hannover, Niedersächsisches Landesmuseum, Landesgalerie.
Image available at Nicholas S. Lander, 'Dirck [Dirk] Hals,' *Recorder Home Page*,
<http://www.recorderhomepage.net/recorder-iconography/artists-h>,
accessed March 2017.



Figure 3.7: The Pipe Lesson (early seventeenth century)

Wilhelm Traut (?–d. 1662), after a design by Francesco Villamena (1556–1624), Stuttgart, Den Haag, Gemeentemuseum, Music Department. Image available at Nicholas S. Lander, ‘Francesco Villamena,’ *Recorder Home Page*, <http://www.recorderhomepage.net/recorder-iconography/artists-v>, accessed March 2017.



Figure 3.8: De muziekles (ca. 1680–ca. 1700)

John Smith (1652–1743), after Marcellus Lauron (1648–1701), Amsterdam, Rijksmuseum, Print, RP-P-OB-102. 197.



Figure 3.9: The Recorder Lesson (1662–1664)

Jan Steen (1626–1679), San Francisco, Palace of the Legion of Honour. Image available at Nicholas S. Lander, ‘Jan (Havicksz.) Steen,’ *Recorder Home Page*, <http://www.recorderhomepage.net/recorder-iconography/artists-s>, accessed March 2017.



Figure 3.10: The Genteel Companion (1683)

Humphrey Salter, *The Genteel Companion* (London: Richard Hunt, 1683), Frontispiece.



Figure 3.11: The Concert (ca. 1792)

G. Texier (ca. 1750–ca. 1824), after Gerard Pietersz (1607–1665), Washington, DC, Library of Congress, Music Division, Dayton C. Miller Iconography Collection, 0016/N.



Figure 3.12: The Duet (ca. 1629)

Jan Miense Molenaer (1629–1630), Seattle, Seattle Art Museum, Samuel H. Kress Collection, 61.162.



Figure 3.13: Peasants Making Music (seventeenth century)

**School of Hendrik Martensz Sorgh, Location unknown, auctioned 06/12/2006 (sold).
Image available at Nicholas S. Lander, 'Henrick (Maartensz.) Sorgh,' *Recorder Home*
Page, <http://www.recorderhomepage.net/recorder-iconography/artists-s>,
accessed March 2017.**



Figure 3.14: Interior with a Woman Playing a Recorder (mid-seventeenth century)

Harmen Fransz Hals (1611–1669), New York, Sotheby's Old Master Paintings, 26 April 2001, Lot 322. Image available at Nicholas S. Lander, *Recorder Home Page*, <http://www.recorderhomepage.net/recorder-iconography/artists-h>, accessed March 2017.



Figure 3.15: Music-Making Company (ca. 1650)

Jacob van Loo (1614–1670), Madrid, Museo Thyssen-Bornemisza, inv. 225 (1930.47). An almost identical version of this painting is found in St Petersburg, The State Hermitage Museum, European Fine Art, Dutch Painting of the 17th-18th Centuries, Г3-1092.



Figure 3.16: Music-Making Company on the Terrace (1620–1625)

Dirck Hals (1591–1656), Netherlands, Haarlem, Frans Hals Museum, Oude Kunst, os 76-10.



Figure 3.17: Elegant Party Making Music by the Ornamental Lake (1621)

Dirck Hals (1591–1656), Würzburg, Albrecht Neuhaus, formerly Maastricht, Nortmann Galleries. Image available at Nicholas S. Lander, ‘Dirck [Dirk] Hals,’ Recorder Home Page, <http://www.recorderhomepage.net/recorder-iconography/artists-h>, accessed March 2017.



Figure 3.18: Merry Company Interior (1623)

Dirck Hals (1591–1656), Paris, Musée du Louvre, Department of Paintings, M.N.R. 484.



Figure 3.19: *Fête champêtre* (1627)

Dirck Hals (1591–1656), Amsterdam, Rijksmuseum, SK-A-1796.

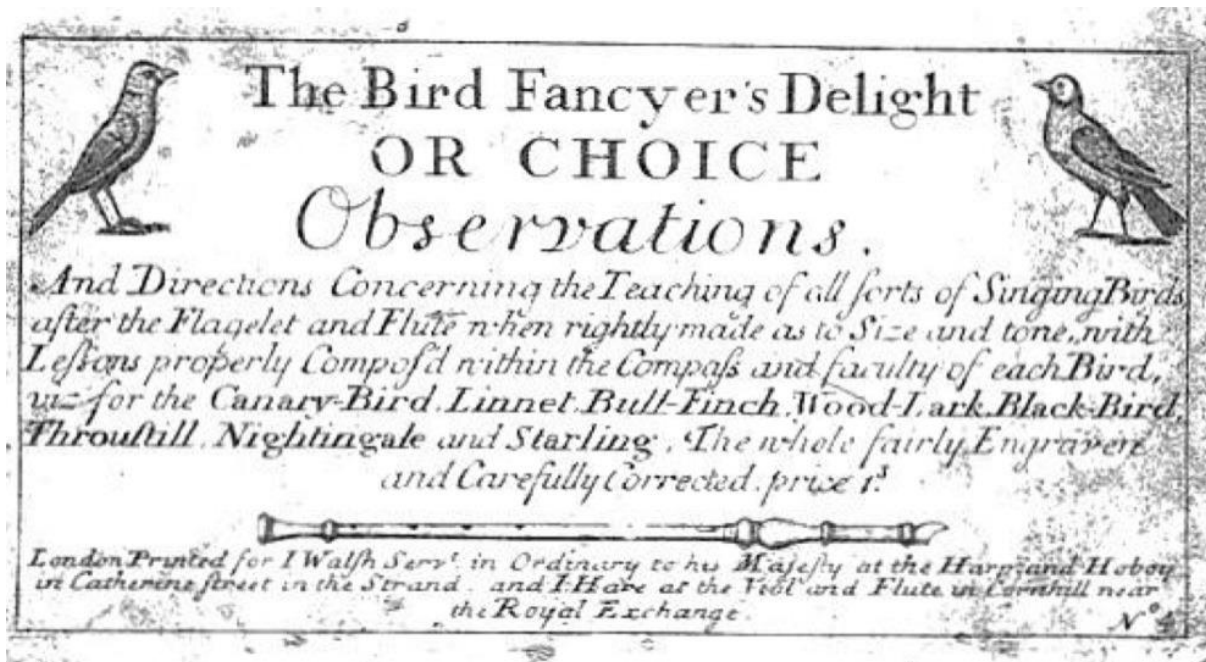


Figure 3.20: The Bird Fancier's Delight (1717)

**Anon., The Bird Fancier's Delight (London: John Walsh and John Hare, 1717),
Frontispiece.**



Figure 3.21: Hearing (ca. 1753)

Richard Houston (1712–1775), after Francis Hayman, London, British Museum, Prints & Drawings, 2010, 7081.549.



Figure 3.22: Portrait of Elizabeth Spiegel (1639)

Dirck Santvoort (1610/11–1680), Ohio, The Cleveland Museum of Art, European Painting and Sculpture, 1500 to 1800, Gift of Mr. And Mrs. Noah L. Butkin 1975.81.



Figure 3.23: Portrait of Geertruyt Spiegel (1639)

Dick Santvoort (1610/11–1680), London, The National Gallery, NG3154.



Figure 3.24: *La serinette* (ca. 1751)

**Jean-Baptiste-Siméon Chardin (1699–1779), Paris, Musée Du Louvre, R.F. 1985-10.
Another version of this painting is found in New York, The Frick Collection, 1926.1.22.**



Figure 3.25: Euterpe (early eighteenth century)

Frans Bartholomeus Douven (1688–ca. 1726), location unknown. Image available at Nicholas S. Lander, *Recorder Home Page*, <http://recorderhomepage.net/recorder-iconography/artists-d>, accessed March 2017.



Figure 3.26: The Bird Fancier's Delight (ca. 1730)

**Giovanni Alberto Tameravi (eighteenth century), location unknown. Image available at
Nicholas S. Lander, *Recorder Home Page*,
<http://www.recorderhomepage.net/recorder-iconography/artists-t>,
accessed March 2017.**



Figure 3.27: The Fountain of Love (1748)

François Boucher (1703–1770), Los Angeles, The J. Paul Getty Museum, Paintings, 71.PA.37.



Figure 3.28: The Bird Catchers (1748)

François Boucher (1703–1770), Los Angeles, The J. Paul Getty Museum, Paintings, 71.PA.38.



Figure 3.29: *Soo d'oude songen soo pepen de jongen* (seventeenth century)

Cornelius Danckerts (1603–1656), after Jacob Jordaens (1593–1678), Washington, DC, Library of Congress, Dayton C. Miller Collection, 0082/Y. Also, see Jacob Jordaens, *As the Old Ones Sing, the Young Ones Pipe* (ca. 1640), Canada, National Gallery of Canada, no. 15790; a tapestry version of Jordaen's painting dating from 1644 is found in Scotland, National Galleries, D1192; and Jan Steen (1626–1675), *As the Old Ones Sing, So Pipe the Young* (ca. 1670–1675), Philadelphia Museum of Art, European Painting, John G. Johnson Collection, 1917, 519.



Figure 3.30: *L'aimable accord* (eighteenth century)

Elizabeth Claire Tardieu (1731–1773), after a painting by Jean François de Troy (1679–1752), Washington, DC, Library of Congress, Music Division, Dayton C. Miller Collection, 0014/V.



Figure 3.31: *L'harmonica* (eighteenth century)

**Claude-Louis Desrais (1746–1816), Thomas Bloch Collection,
<http://www.thomasbloch.net/AngelicaKaufmann.jpg>, accessed March 2017.**



Figure 3.32: *Un faiseur de flutte*-Ein Pfeiffenmacher (1730–1750)

Martin Engelbrecht (1684–1756), from *Neü-eröffnete Sammlung der mit ihren eigenen Arbeiten und Werckzeugen*, London, British Museum, Prints & Drawings, 1996, 110.86.



Figure 3.33: *Un faiseuse de flutte-Eine Pfeiffenmacherin* (1730–1750)

Martin Engelbrecht (1684–1756), from *Neü-eröffnete Sammlung der mit ihren eigenen Arbeiten und Werkzeugen*, London, The British Museum, Prints & Drawings, 1996.1103.87.



Figure 3.34: *Faiseur de trompettes* (1730–1750)

Martin Engelbrecht (1684–1756), from *Neü-eröffnete Sammlung der mit ihren eigenen Arbeiten und Werckzeugen*, London, The British Museum, Prints & Drawings, 1996, 1103.82.



Figure 3.35: *Femme de faiseur de trompettes* (1730–1750)

Martin Engelbrecht (1684–1756), from *Neü-eröffnete Sammlung der mit ihren eigenen Arbeiten und Werckzeugen*, London, British Museum, Prints & Drawings, 1996, 1103.83.